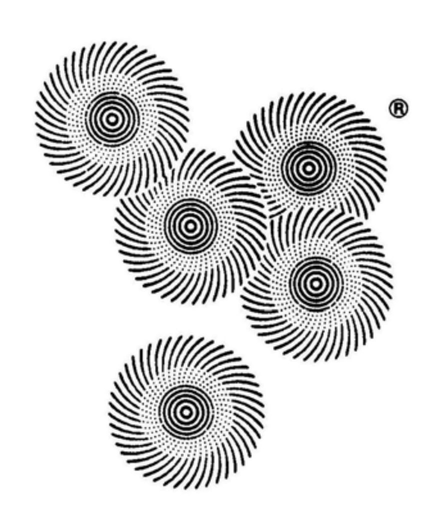
Violin

VIOLIN PART
VOLUME 1



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INTRODUCTION

FOR THE STUDENT: **This material is part of the worldwide Suzuki Method of teaching. Companion recordings should be used with these publications. In addition, there are piano accompaniment books that go along with this material.**

FOR THE TEACHER: **In order to be an effective Suzuki teacher, a great deal of ongoing education is required. Your national Suzuki association provides this for its membership. Teachers are encouraged to become members of their national Suzuki associations and maintain a teacher training schedule, in order to remain current, via institutes, short and long term programs. You are also encouraged to join the International Suzuki Association.**

FOR THE PARENT: **Credentials are essential for any teacher that you choose. We recommend you ask your teacher for his or her credentials, especially listing those relating to training in the Suzuki Method. The Suzuki Method experience should be a positive one, where there exists a wonderful, fostering relationship between child, parent and teacher. So choosing the right teacher is of the utmost importance.**

In order to obtain more information about the Suzuki Method, please contact your country's Suzuki Association, the International Suzuki Association at 3-10-15 Fukashi, Matsumoto City 390, Japan, The Suzuki Association of the Americas, 1900 Folsom #101, Boulder Colorado 80302 or Summy-Birchard Inc., c/o Warner Bros. Publications Inc,. 15800 N.W. 48th Avenue, Miami, Florida 33014.

Suzuki violin method

Principles of Study and Guidance

Four Essential Points for Teachers and Parents

1. The child should listen to the reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.

2. Tonalization, or the production of a beautiful tone, should be stressed in the lesson and at home.

3. Constant attention should be given to accurate intonation, correct posture, and the proper bow hold.

4. Parents and teachers should strive to motivate the child so he will enjoy practicing correctly at home.

Through the experience I have gained in teaching young children for over thirty years, I am thoroughly convinced that musical ability can be fully cultivated in every child if the above four points are faithfully observed.

Musical ability is not an inborn talent but an ability that can be developed. Any child who is properly trained can develop musical ability just as all children develop the ability to speak their mother tongue. For the happiness of children, I hope these four essential points will be carefully observed and put to continual use in the home and studio.

Guidance for music reading will begin in Vol. 4. Just as the alphabet is not taught when children first learn their mother language, so music reading should not be included in violin study until children have sufficiently developed their musical sensitivity, playing skill, and memory. In the Suzuki Violin School this should occur by the end of Vol. 3. Even after acquiring the ability to read music, however, the children should, as a rule, play from memory during lessons.

Education for musical sensitivity

Every day, children should listen to the recordings of the music they are currently studying. This listening helps them make rapid progress. It is the most important factor in the development of musical ability. Those children who have not had enough listening will lack musical sensitivity.

Tonalization for beautiful tone

Just as vocalization is studied in vocal music, so I have introduced tonalization into violin study as a new method of education. It has proved to be most effective. Tonalization should always be included at each lesson and should be a part of the daily practice at home.

Group lessons

The adoption of a new kind of group lesson in which more advanced and younger students play together is extremely effective. The students progress remarkably while enjoying the lessons. I recommend that group lessons be held once a week or at least twice a month.

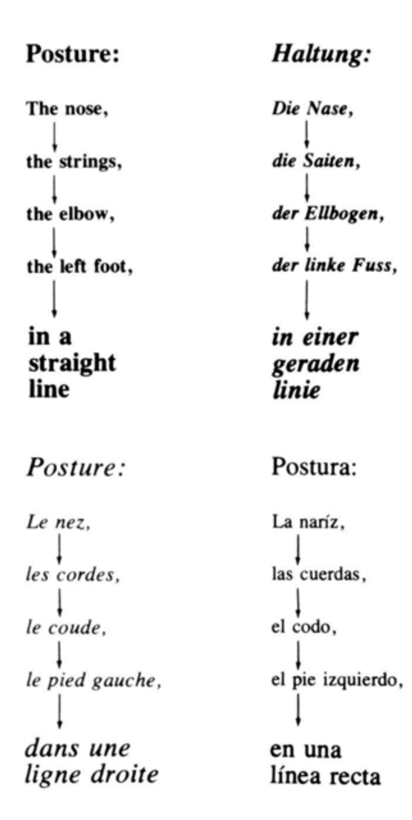
Private lessons to develop ability

A child should not proceed to a new piece simply because he has learned the fingering and bowing of the present one. His ability must be cultivated further as he plays his piece. I would say to the child, "Now that you know the notes, we can start very important work to develop your ability," and then I would proceed to improve his tone, movements, and musical sensitivity.

The following point is also important. When the child can perform piece A satisfactorily and is given a new piece, B, he should not drop A but should practice both A and B at the same time. Continuously reviewing pieces that he knows as new pieces are added will develop his ability to a higher degree.

Mothers and children should always observe the private lessons of other children. Lessons should vary in length according to the needs of the child. Sometimes a child may have a short lesson, stop and watch another child, and then return for more instruction.

Shinichi Suzuki



Posture:

The nose,
↓
the strings,
↓
the elbow,
↓
the left foot,
↓
in a straight line

Haltung:

Die Nase,
↓
die Saiten,
↓
der Ellbogen,
↓
der linke Fuss,
↓
in einer geraden linie

Posture:

Le nez,
↓
les cordes,
↓
le coude,
↓
le pied gauche,
↓
dans une ligne droite

Postura:

La naríz,
↓
las cuerdas,
↓
el codo,
↓
el pie izquierdo,
↓
en una línea recta

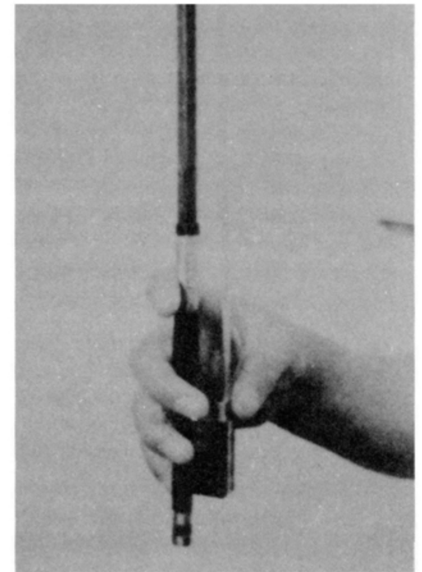


Fig. 2

Beginner's bow hold. Thumb below frog.

Tenue de l'archet pour les débutants. Le pouce sous le talon.

Bogenhaltung** des Anfängers. **Den Daumen unterhalb des Frosches.

Manera de sujetar el arco para principiante. El pulgar bajo del talón.

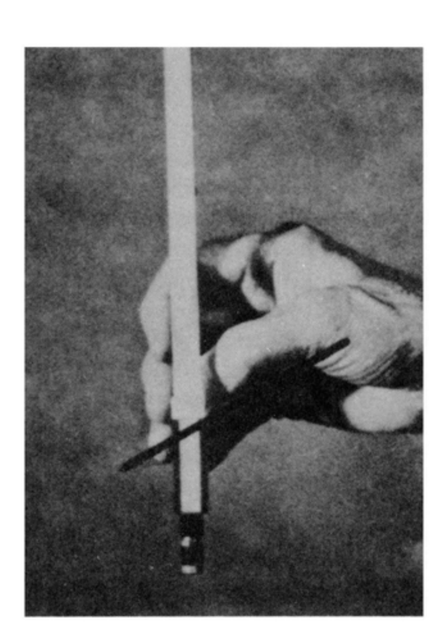


Fig. 3

The thumb and the bow make an oblique angle.

Le pouce et l'archet forment un angle oblique.

Der Daumen und der Bogen formen einen schrägen Winkel.

El pulgar y el arco forman un ángulo oblicuo.

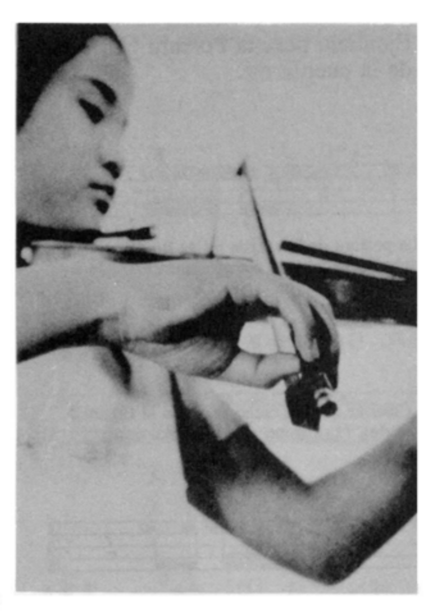

Fig. 4


Fig. 5

The thumb and the middle finger form a circle when holding the bow.
Le pouce et le majeur forment un cercle quand la main tient l'archet.
Der Daumen und der Mittelfinger formen beim Halten des Bogens einen Kreis.
El pulgar y el dedo medio forman un círculo cuando sujetar el arco.

The basic posture is the E-String posture.
La posture de base est la position sur la corde du mi.
Die Grundhaltung ist die E-Saiten Haltung.
La postura básica es la postura de la cuerda mi.


Fig. 6

Correct hold of the left hand.
Position correcte de la main gauche.
Korrekte Haltung der linken Hand.
Posición correcto de la mano izquierda.

Exercise for Proper E-String Posture

S'exercer afin d'obtenir la position correcte sur la corde du mi.

Übung für die richtige E-Saiten Haltung.

Ejercicio para la Postura Correcta de la cuerda mi.

The E-string posture is fundamental and should be completely mastered.

La posture sur la corde du mi est fondamentale et devrait être parfaitement maîtrisée.

Die E-Saiten Haltung ist grundlegend und sollte völlig gemeistert werden.
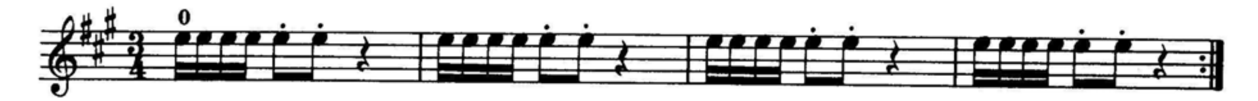
La postura de la cuerda mi es fundamental y debe ser dominada completamente.
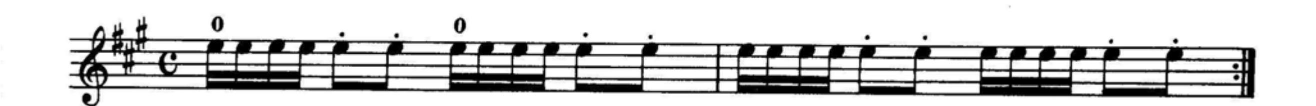
Place bow as in Figure 5, page 11. Use a short bow stroke.

Placer l'archet comme indiqué sur la figure 5, page 11.Donner un coup d'archet court.

Setze den Bogen wie in Figur 5, Seite 11, Nimm kurzen Bogenstrich.

Coloque el arco como se ve en la Figura 5, página 11. Use un golpe de arco corto.
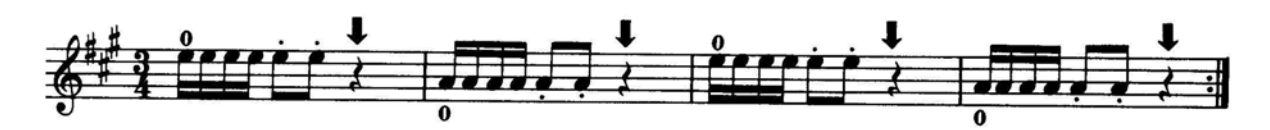




Exercise for Changing Strings
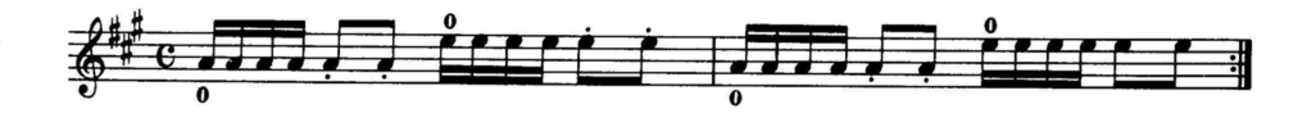
S'exercer pour le changement des cordes

Übung für Wechsel der Saiten

Ejercicio para Cruzar Cuerdas

Change strings quickly here.
Changer rapidement les cordes.
Die Saiten hier schnell Wechseln.
Cambie cuerdas en forma rápida, aquí.
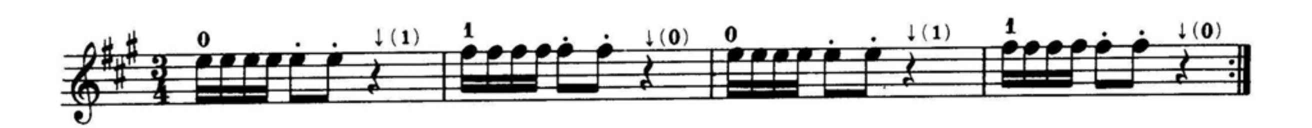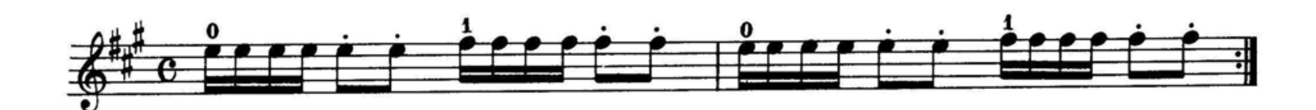




Exercises for Quick Placement of Fingers
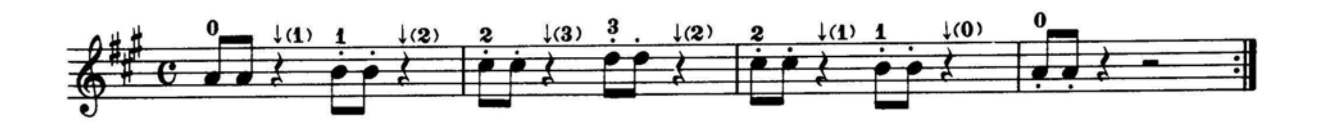
S'exercer pour un placement rapide des doigts.

Übungen für schnelle Fingersetzung.

Ejercicios para colocación Rápida de Dedos.
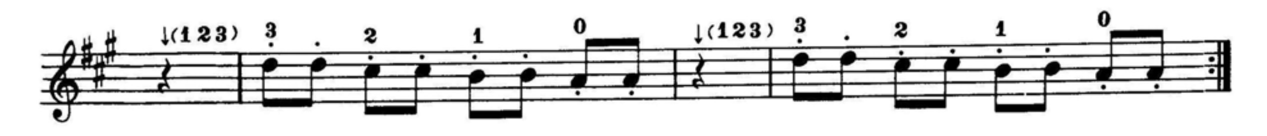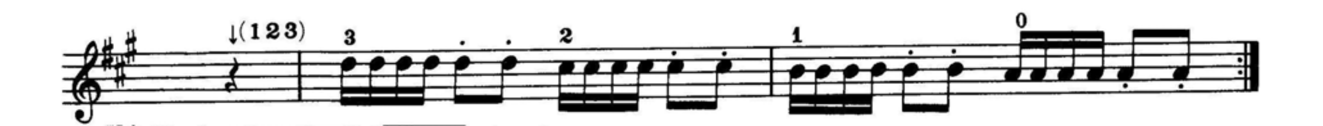






Place fingers 1, 2, 3 quickly and accurately during the rests.

Pendant les silences, placer correctement et rapidement les doigts 1, 2, et 3.

Setze die Finger 1, 2, 3 schnell und genau während der Pausen.

Coloque los dedos 1, 2, 3 rapidamente y en forma exacta durante los silencios.





Twinkle, Twinkle, Little Star
Variations
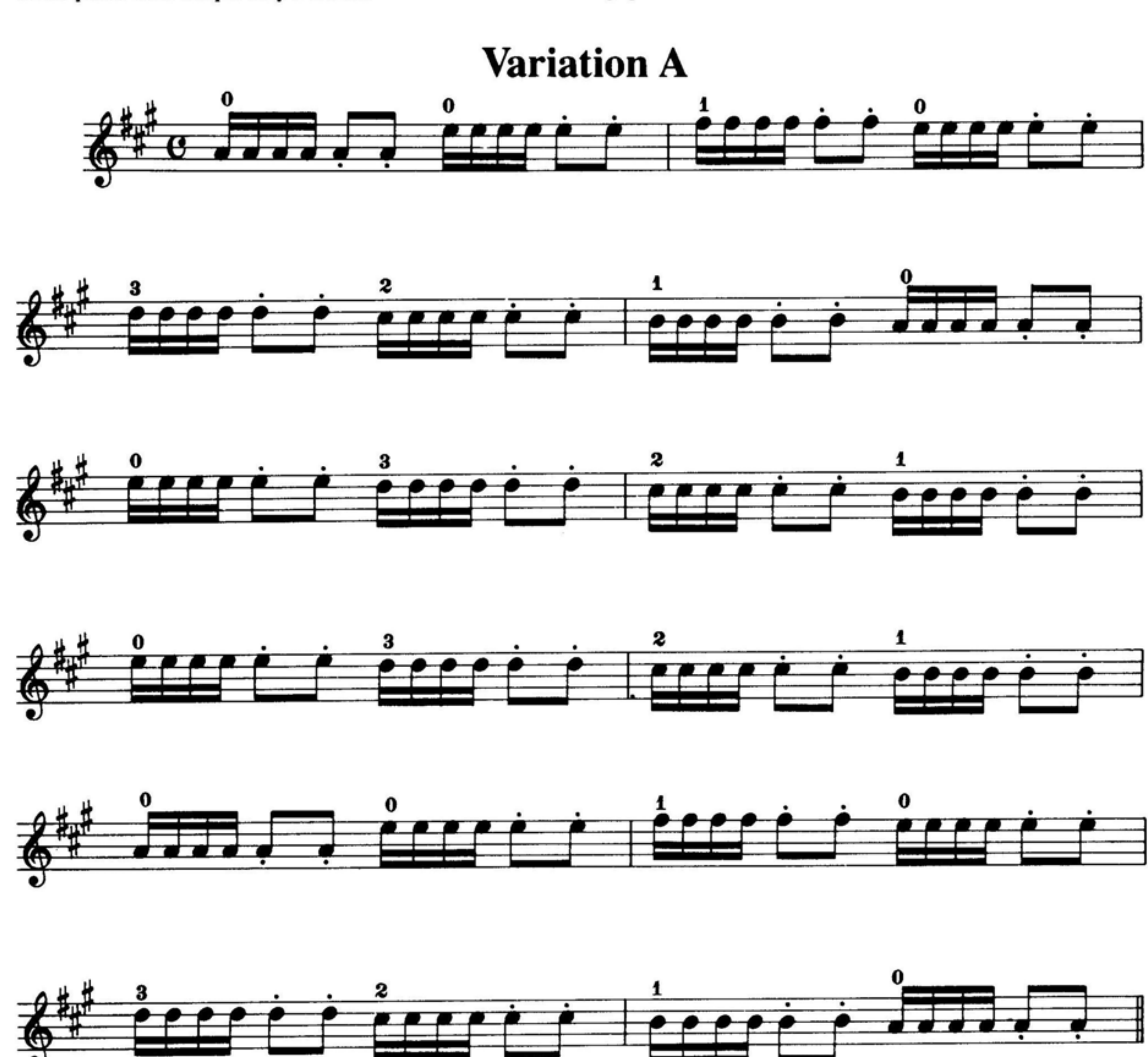
To play stop the bow without pressure after each eighth note. Bow smoothly and unhurriedly, with a short pause between bow strokes.

Pour jouer arrêter l'archet sans appuyer après chaque croche. Manier l'archet avec souplesse et lentement avec une courte pause entre chaque coup d'archet.
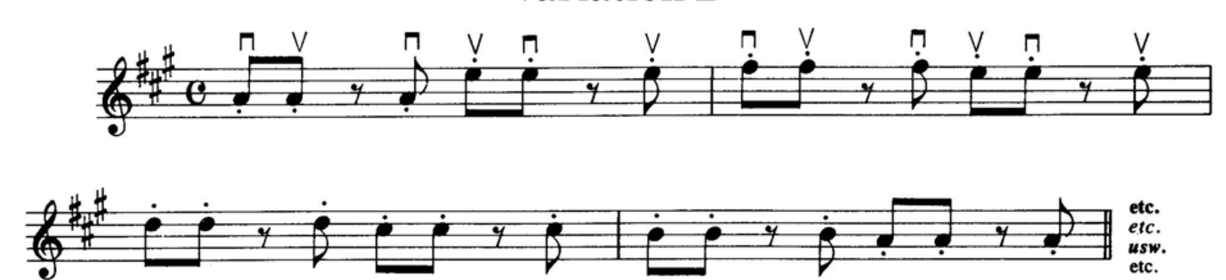
Um zu spielen, halte den Bogen ohne Druck nach jeder Achtelnote an. Streiche ebenmässig und ohne Eile mit einer kurzen Pause zwischen den Bogenstrichen.

Para tocar detenga el arco sin presionar después de cada corche Use el arco en forma ligada y sin prisa, con una pausa corta entre los golpes de arco.
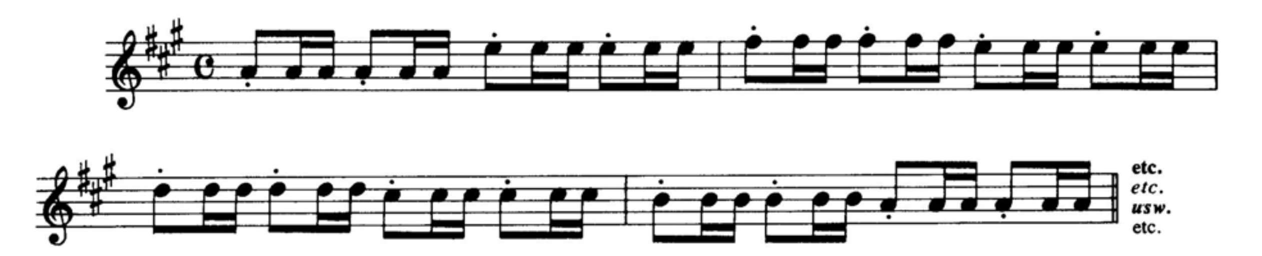
Variation A
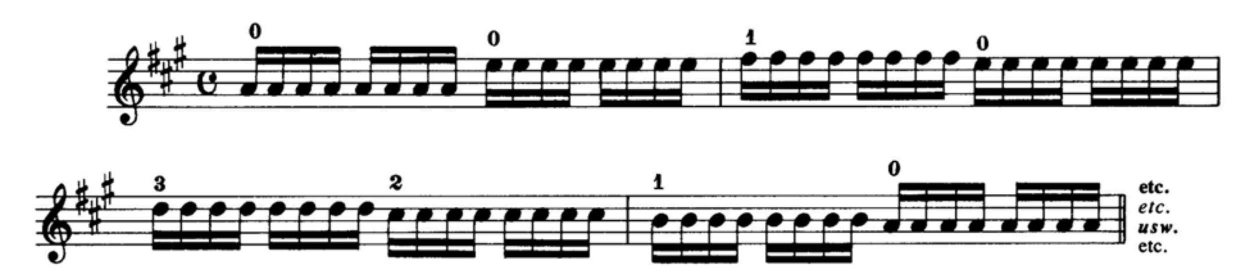






Variation C

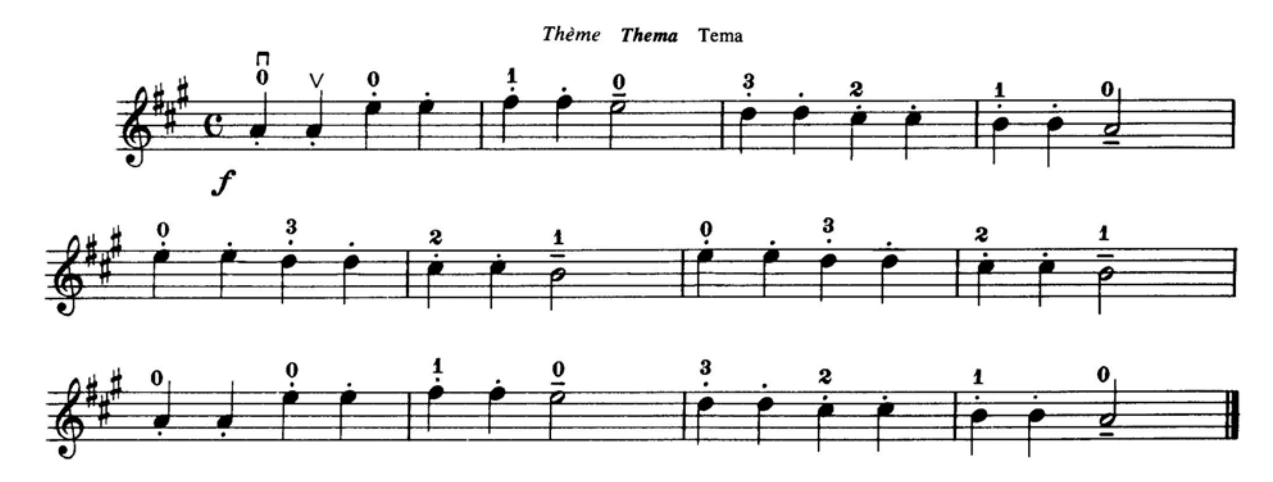


Variation D

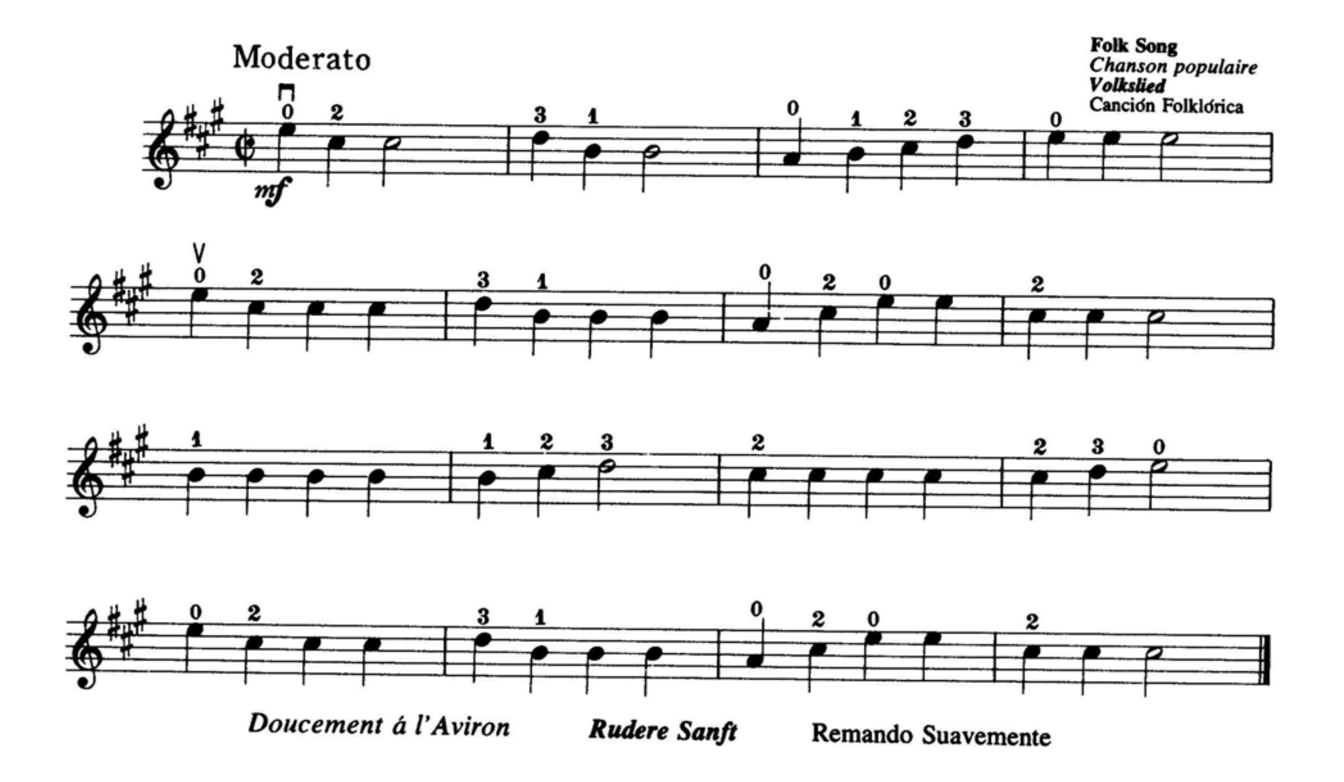


Stop the bow without pressure after each note.
Arrêter l'archet sans appuyer après chaque note.
Den Bogen nach jeder Note ohne Druck anhalten.
Detenga el arco sin presionar después de cada nota.

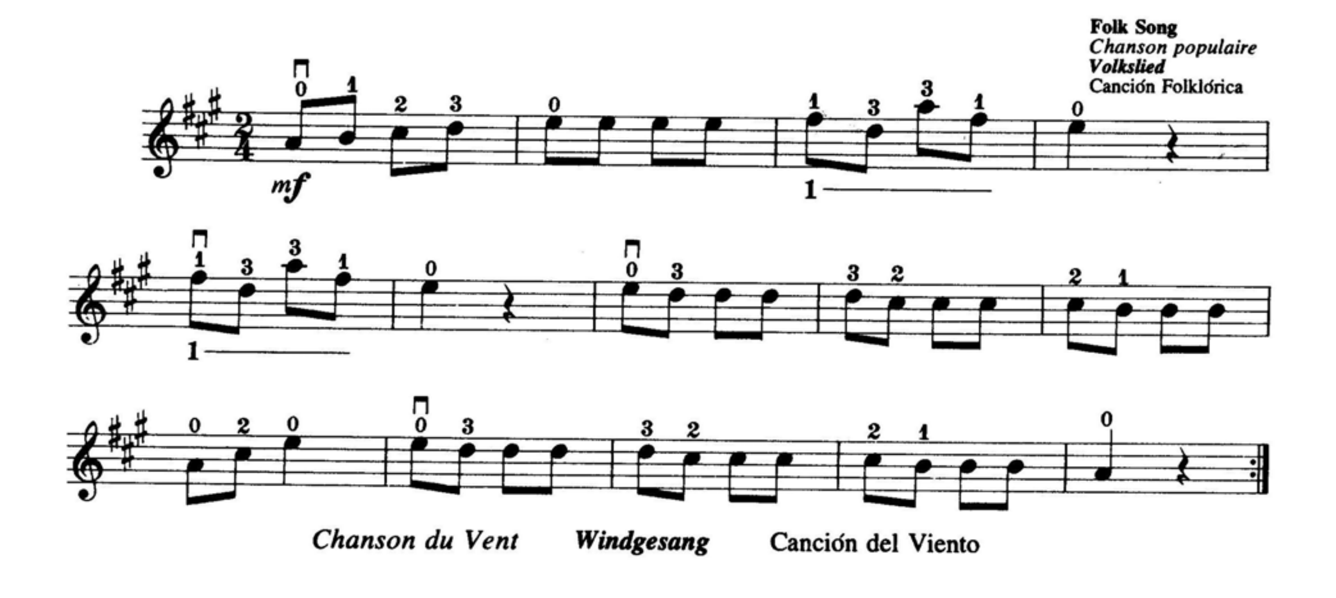
Theme



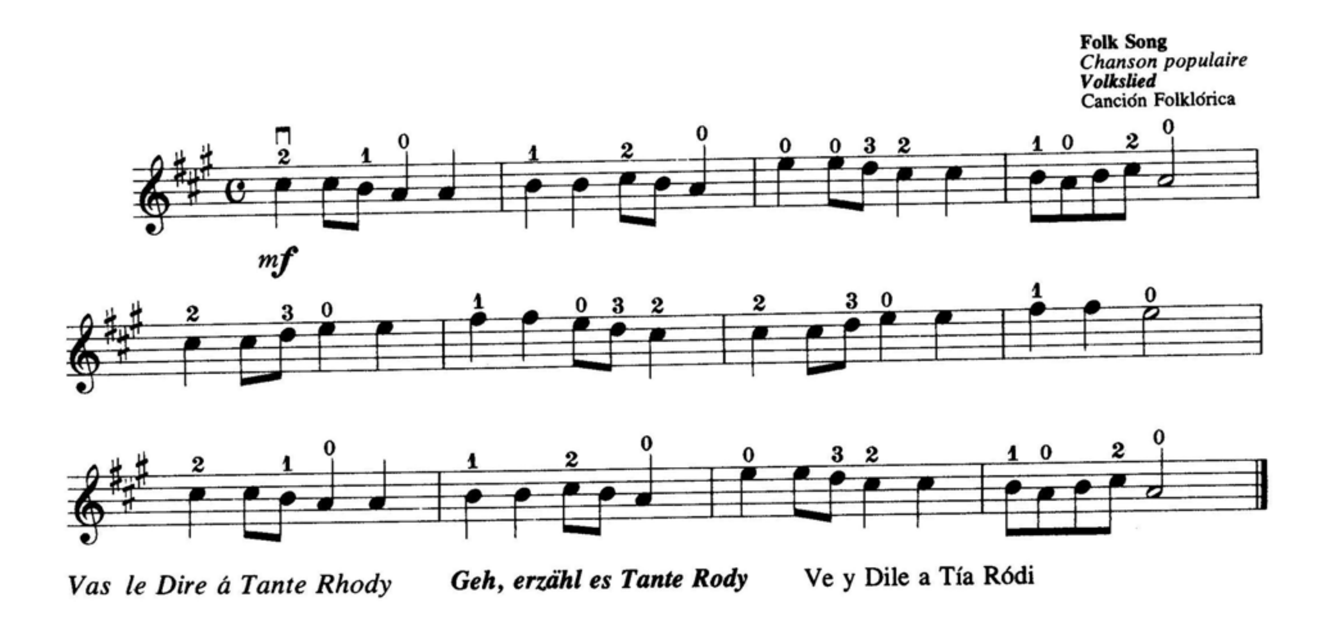
Lightly Row



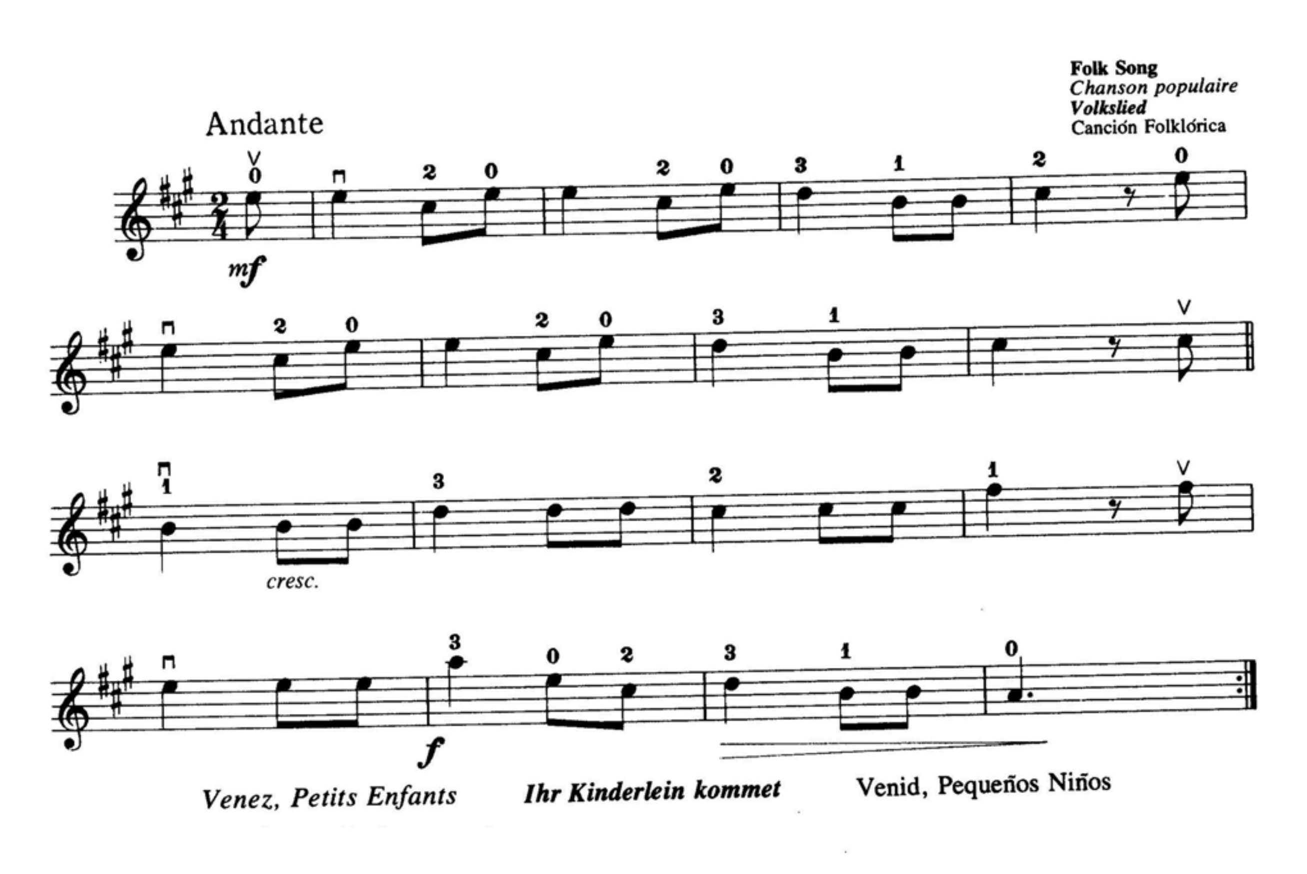
Song of the Wind



Go Tell Aunt Rhody



O Come, Little Children



Tonalization
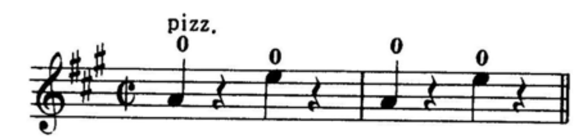
Tonalisation ***Tonführung*** Sonidización

This should be taught at each lesson.
Pluck the open string and listen to the sound of the vibrating string.

Sie sollte in jeder Stunde gelehrt werden.
Zupfe die offene Saite und lausche dem Klang der vibrierenden Saite.

Ceci devrait être enseigné à chaque leçon.
Pincer la corde libre et écouter le son de la corde qui vibre.

Esto debe ser enseñado en cada lección.
Tire la cueda al aire y escuche el sonido de la cuerda vibrante.
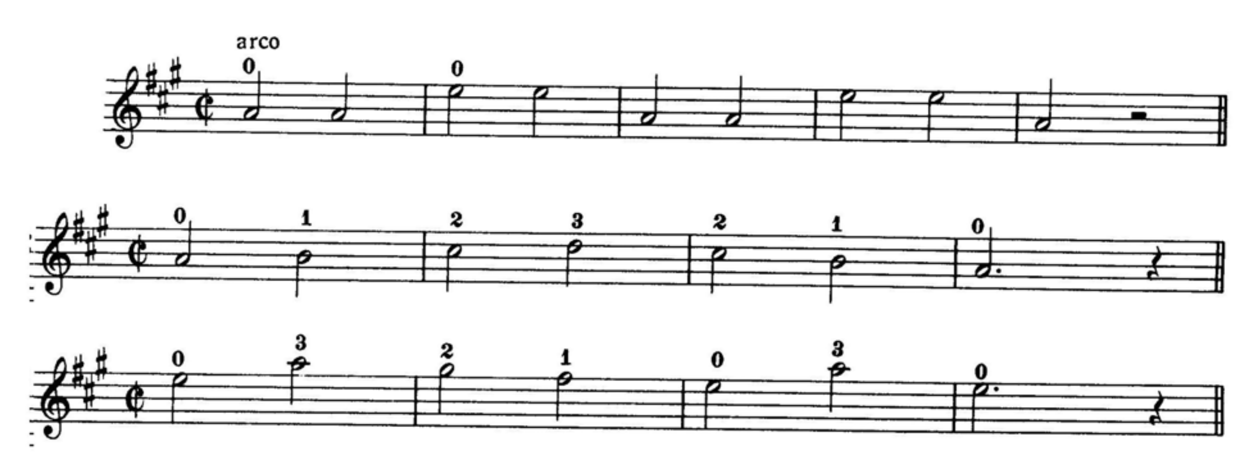


美しい弦のひびきをよく聞いて鳴らす。

With the bow, try to play tones with the same resonance.
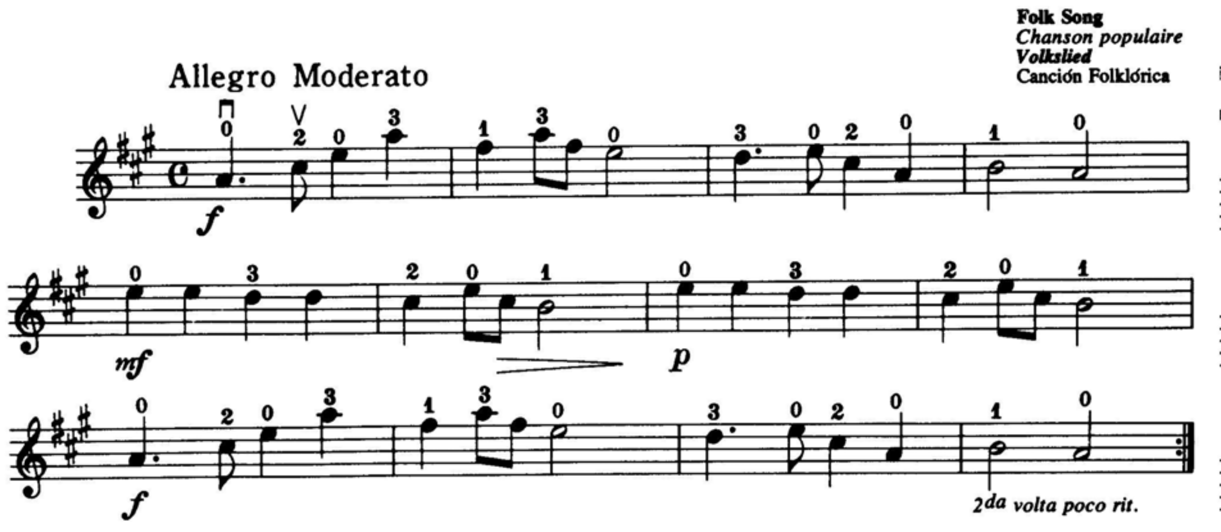
Versuche mit dem Bogen Töne mit der gleichen Resonanz zu spielen.

Avec l'archet, essayer de jouer des tons qui ont la même résonance.

Con el arco, trate de tocar tonos con la misma resonancia.
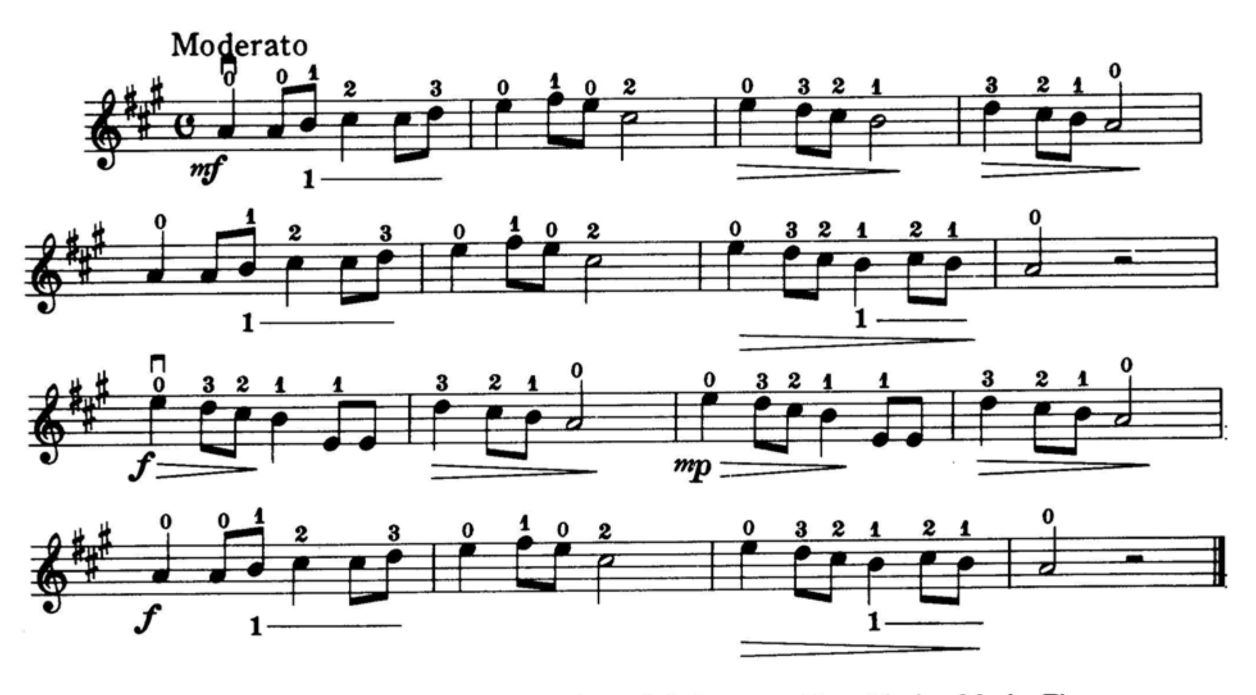


May Song



Chanson de Mai ***Mai Gesang*** Canción de Mayo
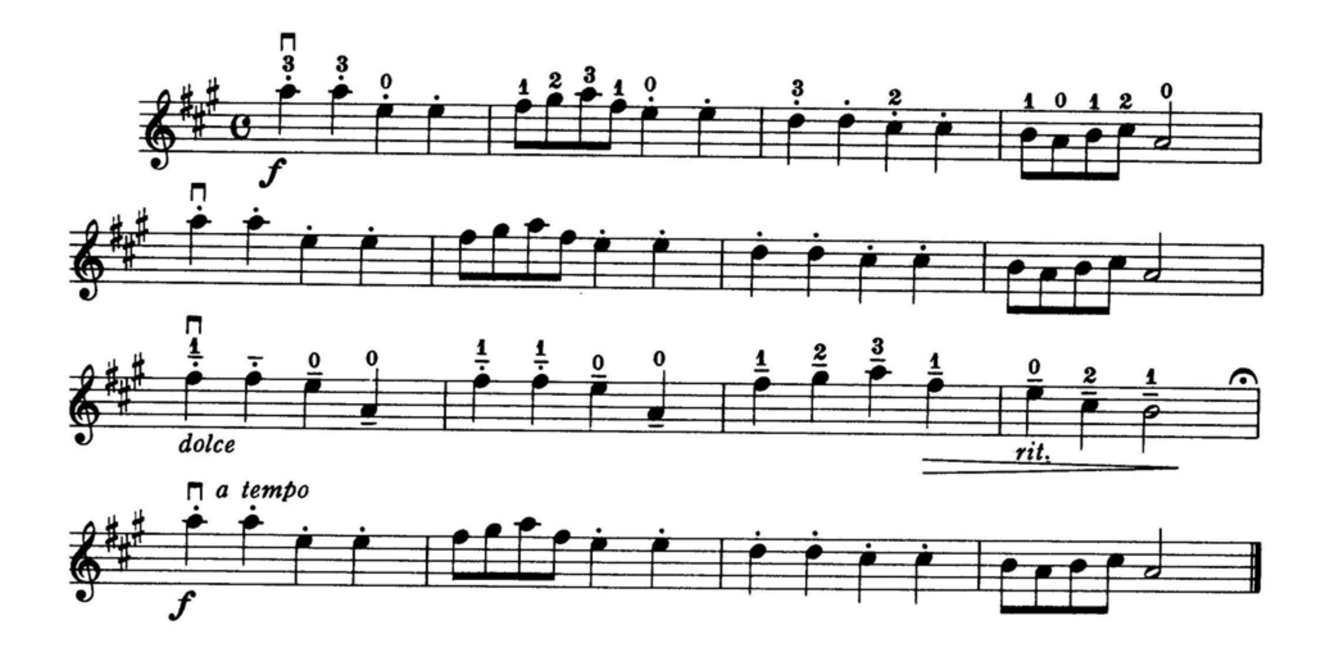
Long, Long Ago

T. H. Bayly



Il y a Très, Très Longtemps ***Lang, Lang ist's her*** Hace Mucho, Mucho Tiempo

Allegro
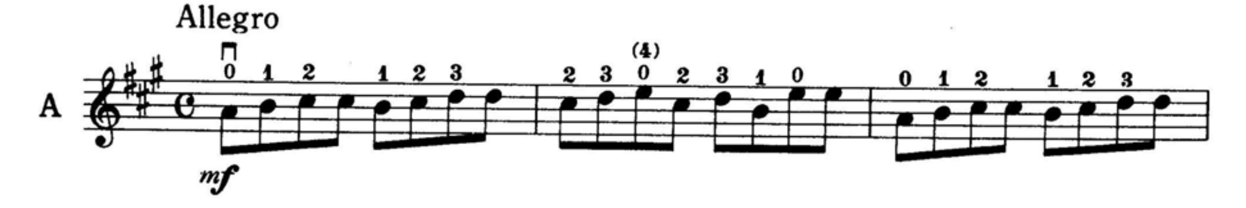


Perpetual Motion
in A major

Play this piece at the middle of the bow using a very short stroke. Stop the bow after each note. Play slowly at first and then gradually speed up the tempo.

Jouer ce morceau au milieu de l'archet avec un coup très court. Arrêter l'archet après chaque note. Jouer lentemente au début puis accélérer petit à petit le tempo.
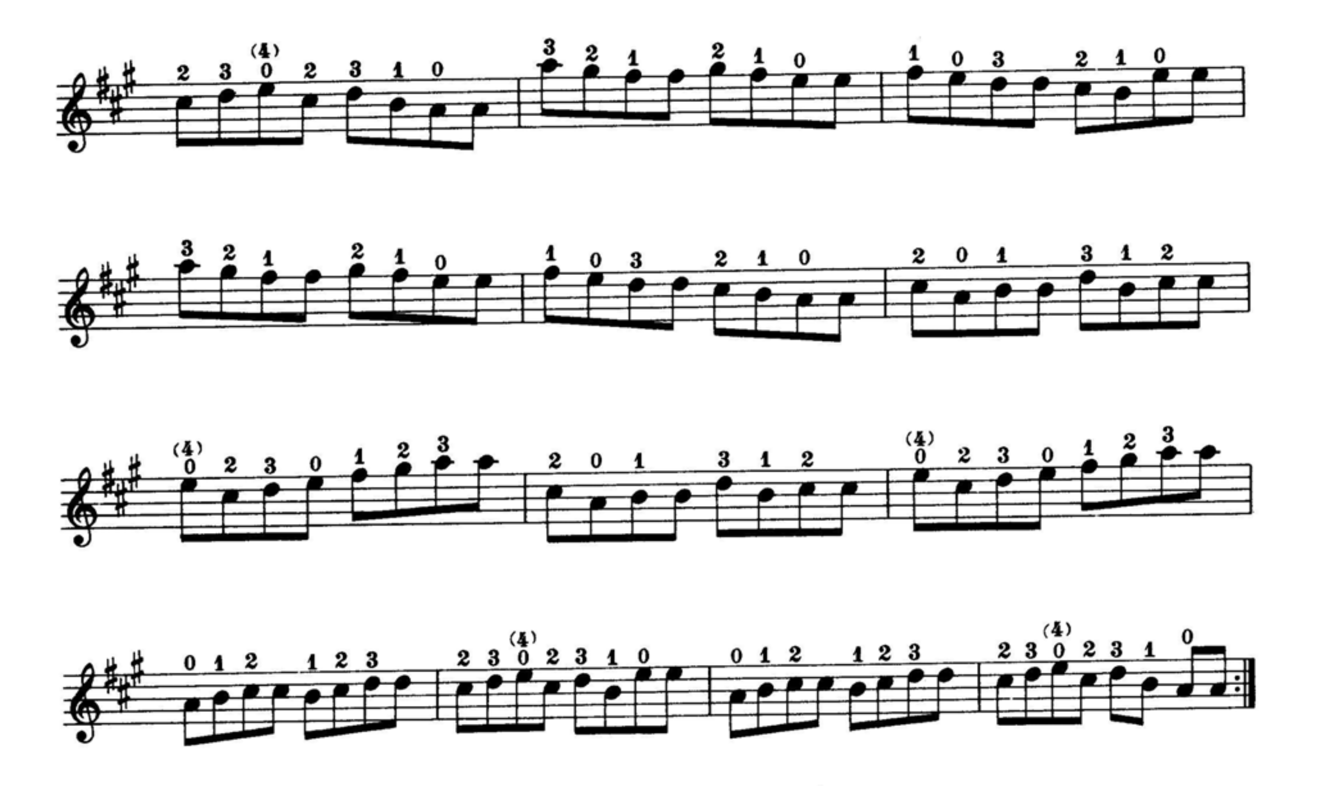
Spiele dieses Stück mit der Mitte des Bogens unter Anwendung eines ganz kurzen Striches. Halte den Bogen nach jeder Note an. Spiele erst langsam und dann beschleunige das Tempo allmählich.

Toque esta pieza en el medio del arco usando un golpe muy corto, Detenga el arco después de cada nota. Toque lentamente al principio y luego en forma gradual apresure el tempo.
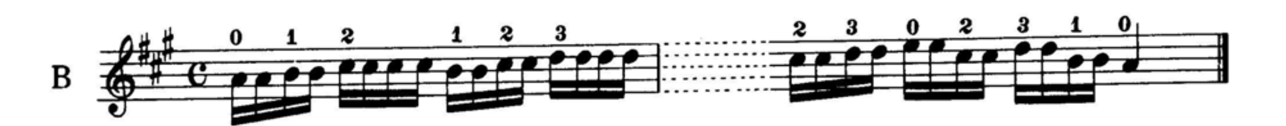


Ständige Bewegung in A-Dur

Mouvement perpétuel en la majeur Movimiento Perpetuo en la mayor
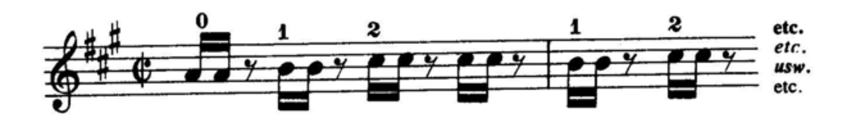


Variation

After A, play B. *Après A, jouer B.* ***Nach A spiele B.*** Después de A la toque B.
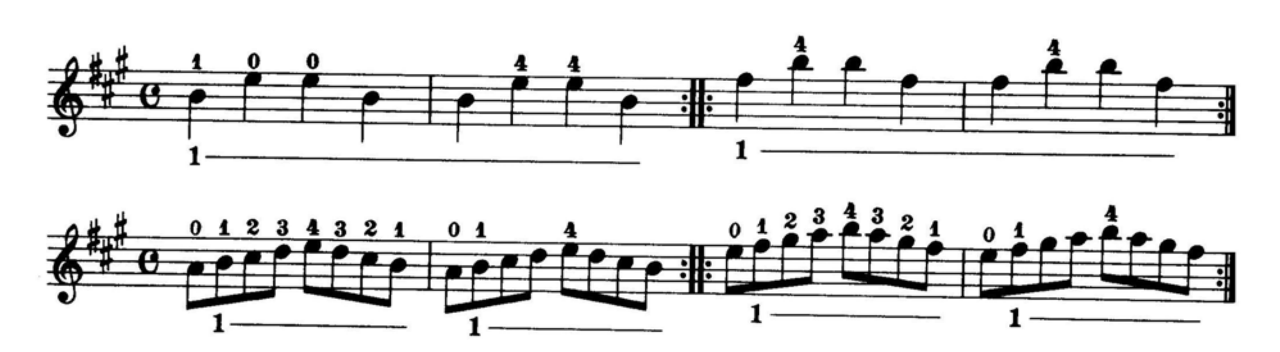


Procedure for practice *Comment s'exercer.* ***Verfahren zur Übung.*** Procedimiento para práctica.



Exercise for the 4th Finger

Exercer le quatrième doigt. ***Übung für den vierten Finger.*** Ejercicios para el cuarto dedo.
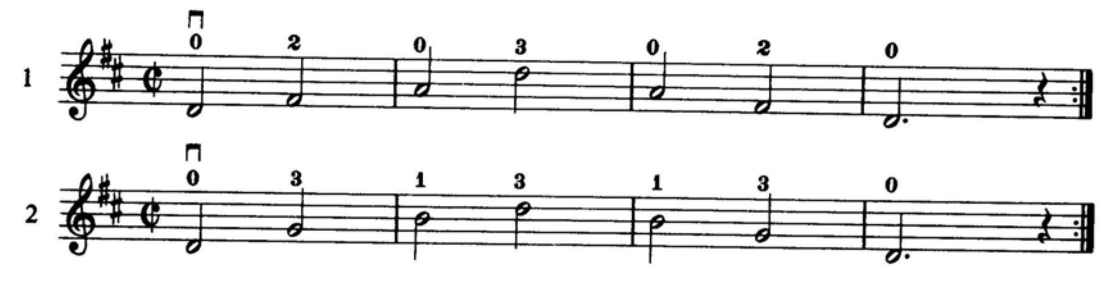
Do not raise the 1st finger from the string.
Ne pas relever le premier doigt de la corde.
Hebe den ersten Finger von der Saite nicht.
No levante el primer dedo de la cuerda.



Tonalization
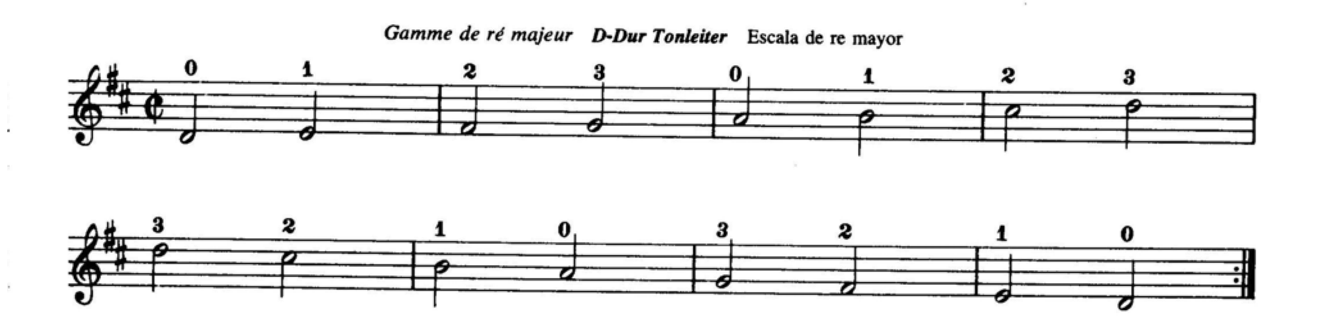
Tonalisation ***Tonführung*** Sonidización

This should be taught at each lesson. Pupils should always strive for a more beautiful and resonant tone.
Ceci devrait être enseigné et répété à chaque leçon. Les élèves devraient s'efforcer d'obtenir un ton toujours plus beau et plus résonant.
Sie sollte in jeder Stunde gelehrt werden. Die Schüler sollten immer nach einem schöneren und klingenderem Ton streben.
Esto debería ser enseñado en cada lección. Los alumnc. deben siempre esforzarse por obtener un tono más hermoso y resonante.
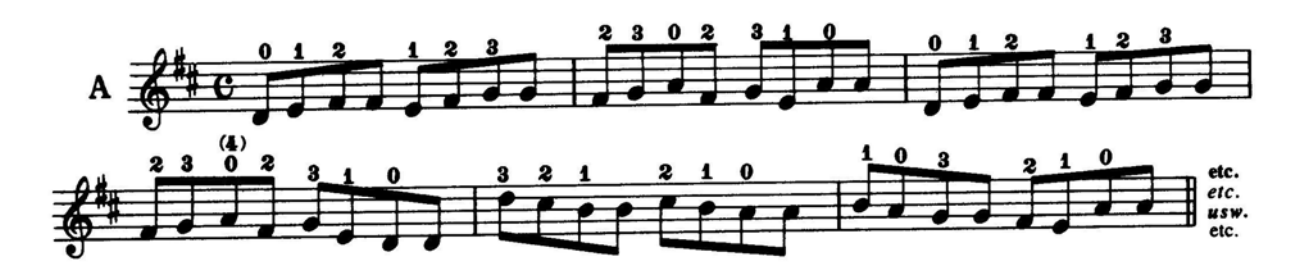


D Major Scale

Gamme de ré majeur ***D-Dur Tonleiter*** Escala de re mayor
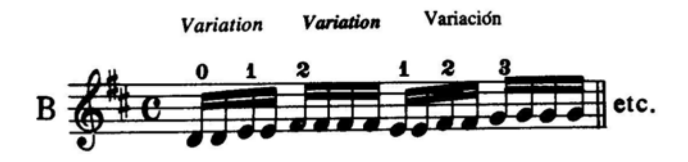


Perpetual Motion
in D major

Mouvement Perpétuel en ré majeur — ***Ständige Bewegung in D-Dur*** — Movimiento Perpetuo en re mayor
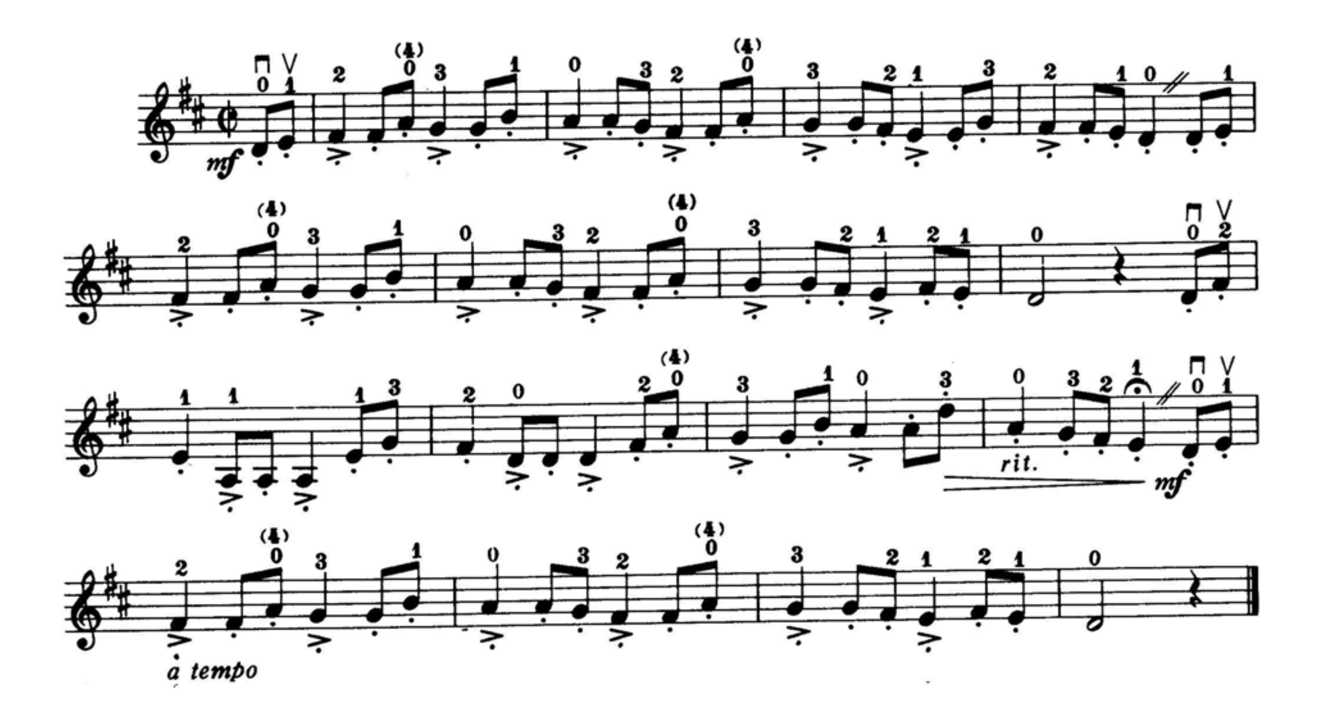


Variation
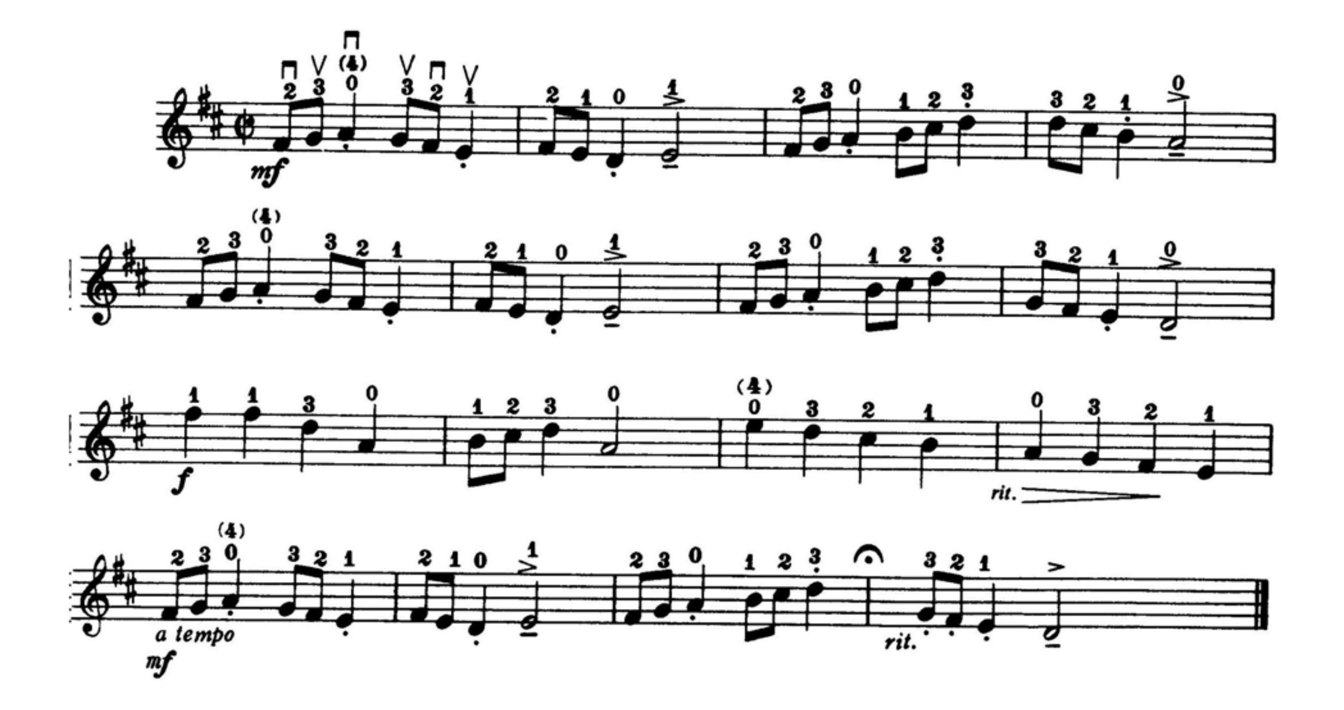
Variation — ***Variation*** — Variación



Allegretto



Andantino
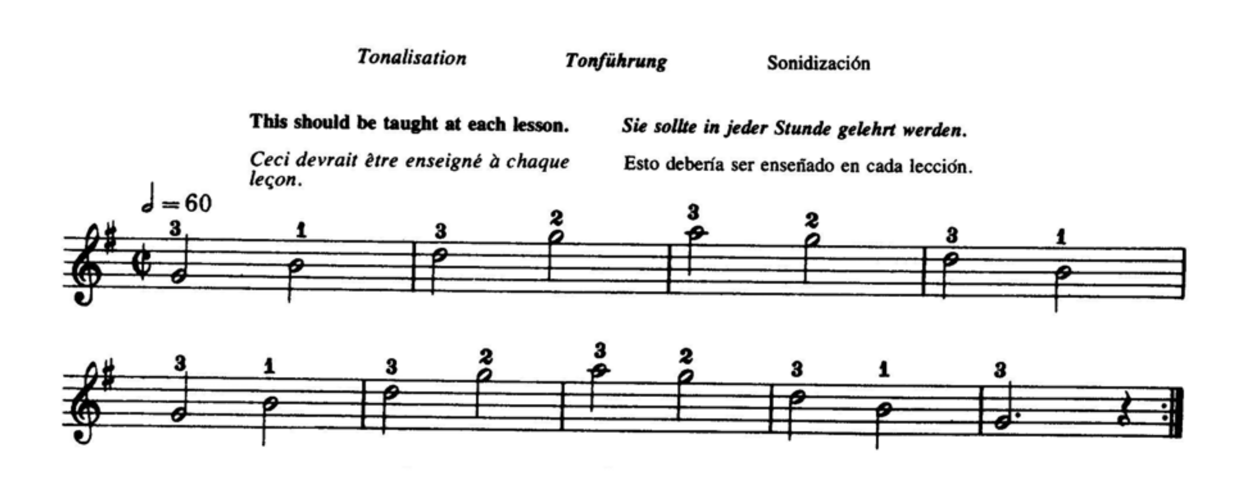


Tonalization

Tonalisation ***Tonführung*** Sonidización
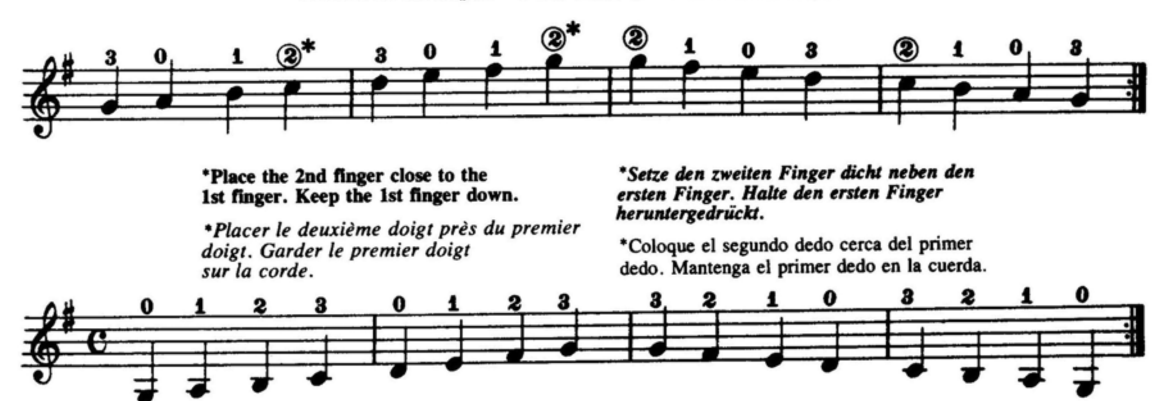
This should be taught at each lesson. ***Sie sollte in jeder Stunde gelehrt werden.***

Ceci devrait être enseigné à chaque leçon. Esto debería ser enseñado en cada lección.



G Major Scale

Gamme du sol majeur ***G-Dur Tonleiter*** Escala de sol mayor.



***Place the 2nd finger close to the 1st finger. Keep the 1st finger down.**

**Placer le deuxième doigt près du premier doigt. Garder le premier doigt sur la corde.*

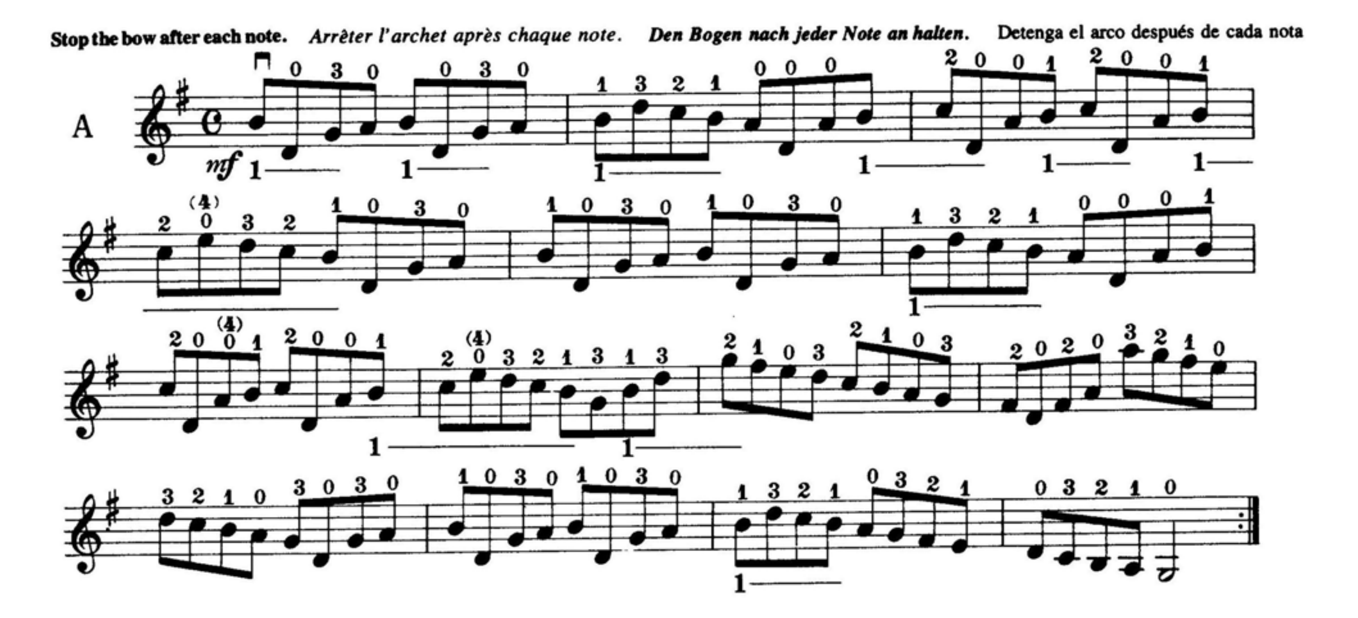
****Setze den zweiten Finger dicht neben den ersten Finger. Halte den ersten Finger heruntergedrückt.***

*Coloque el segundo dedo cerca del primer dedo. Mantenga el primer dedo en la cuerda.

Etude

Stop the bow after each note. *Arrêter l'archet après chaque note.* ***Den Bogen nach jeder Note an halten.*** Detenga el arco después de cada nota

A
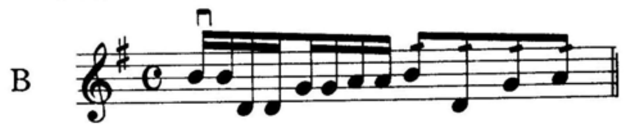


Variation
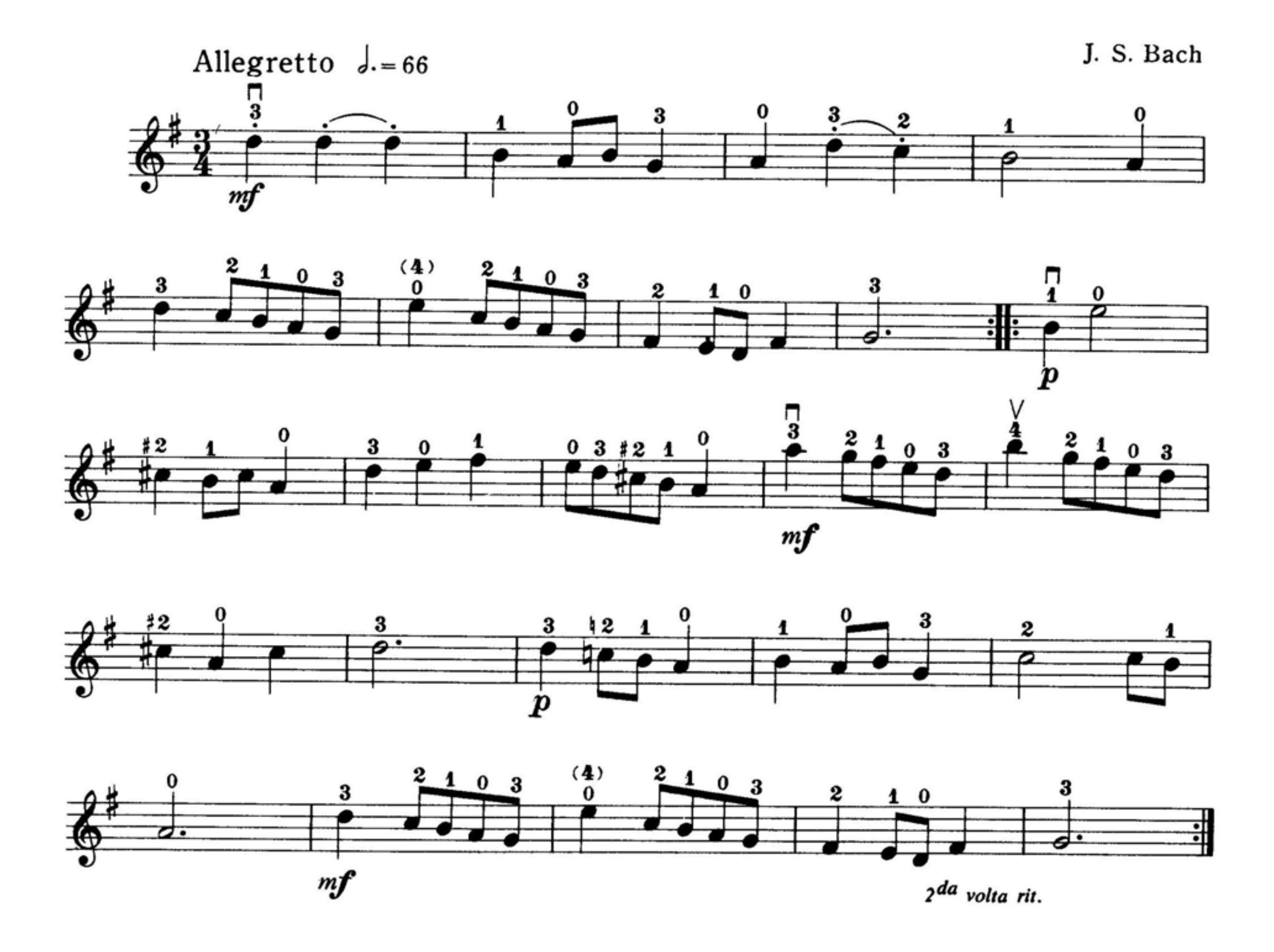
Variation ***Variation*** Variación

Second time play B following A. *La deuxième fois, jouez B après A.* ***Zum zweitenmal, spiele B nach A.*** La segunda vez, toque B siguiendo A
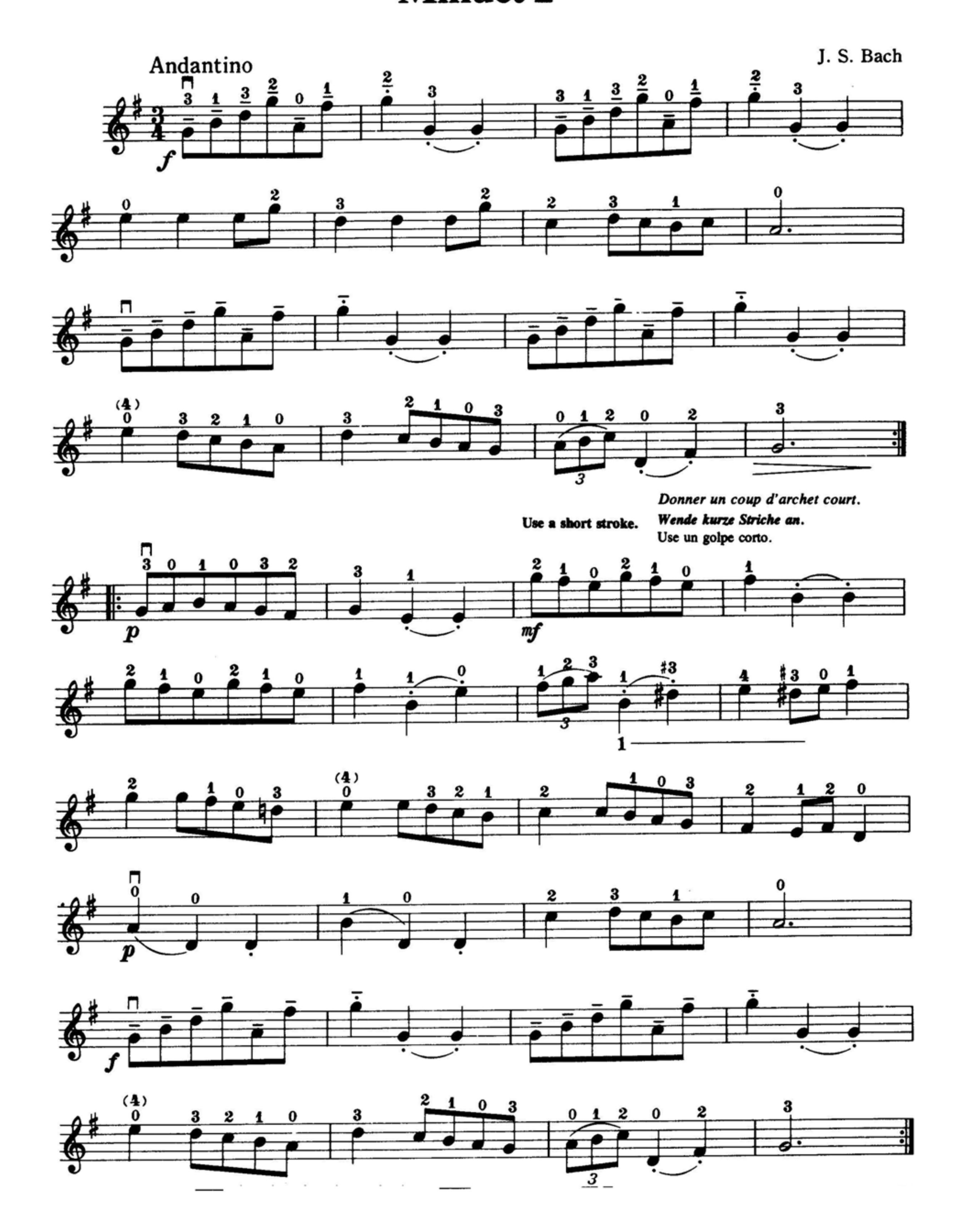
B
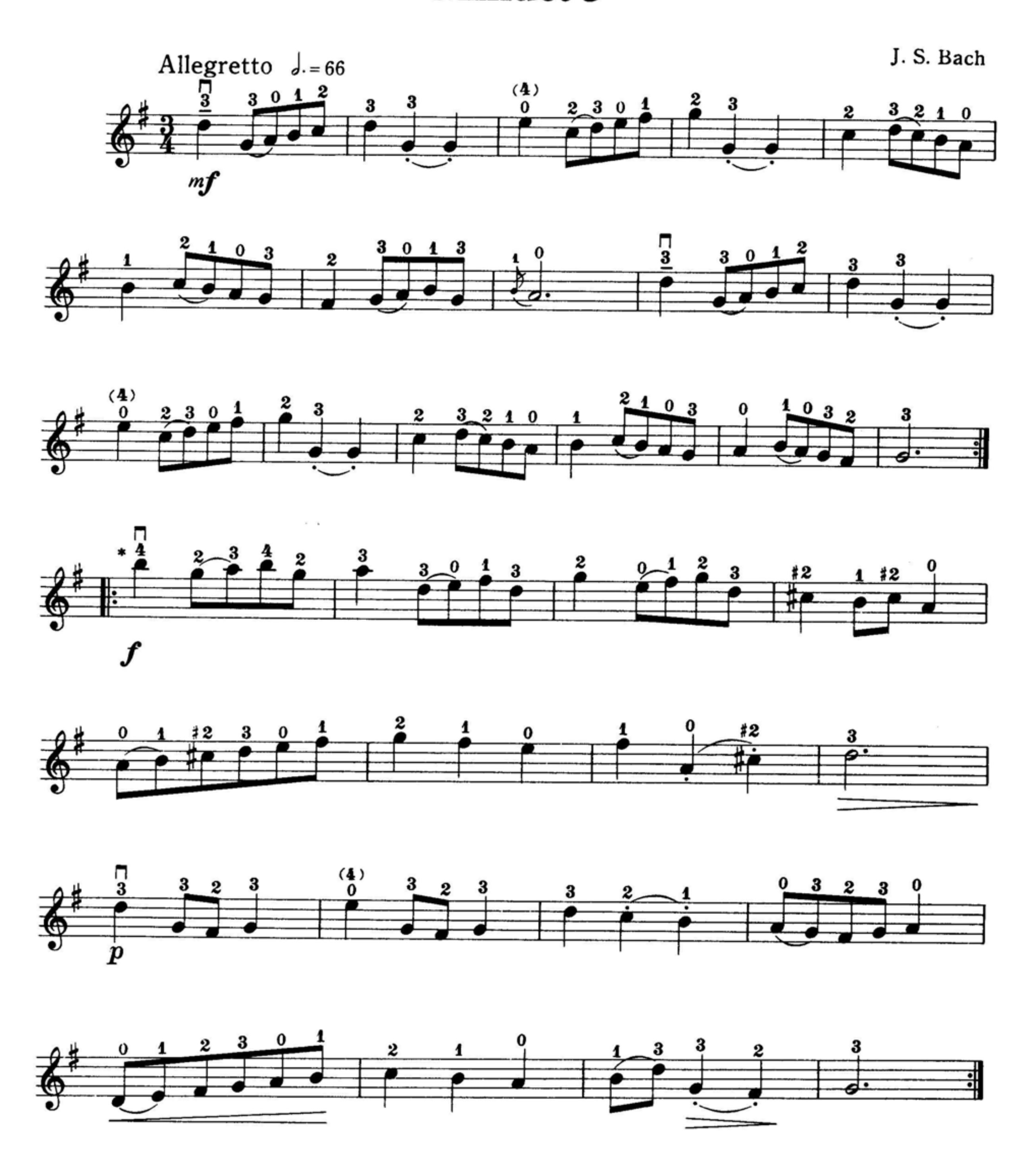


Minuet 1



Minuet 2


Andantino
J. S. Bach
Use a short stroke.
Donner un coup d'archet court.
Wende kurze Striche an.
Use un golpe corto.

Minuet 3
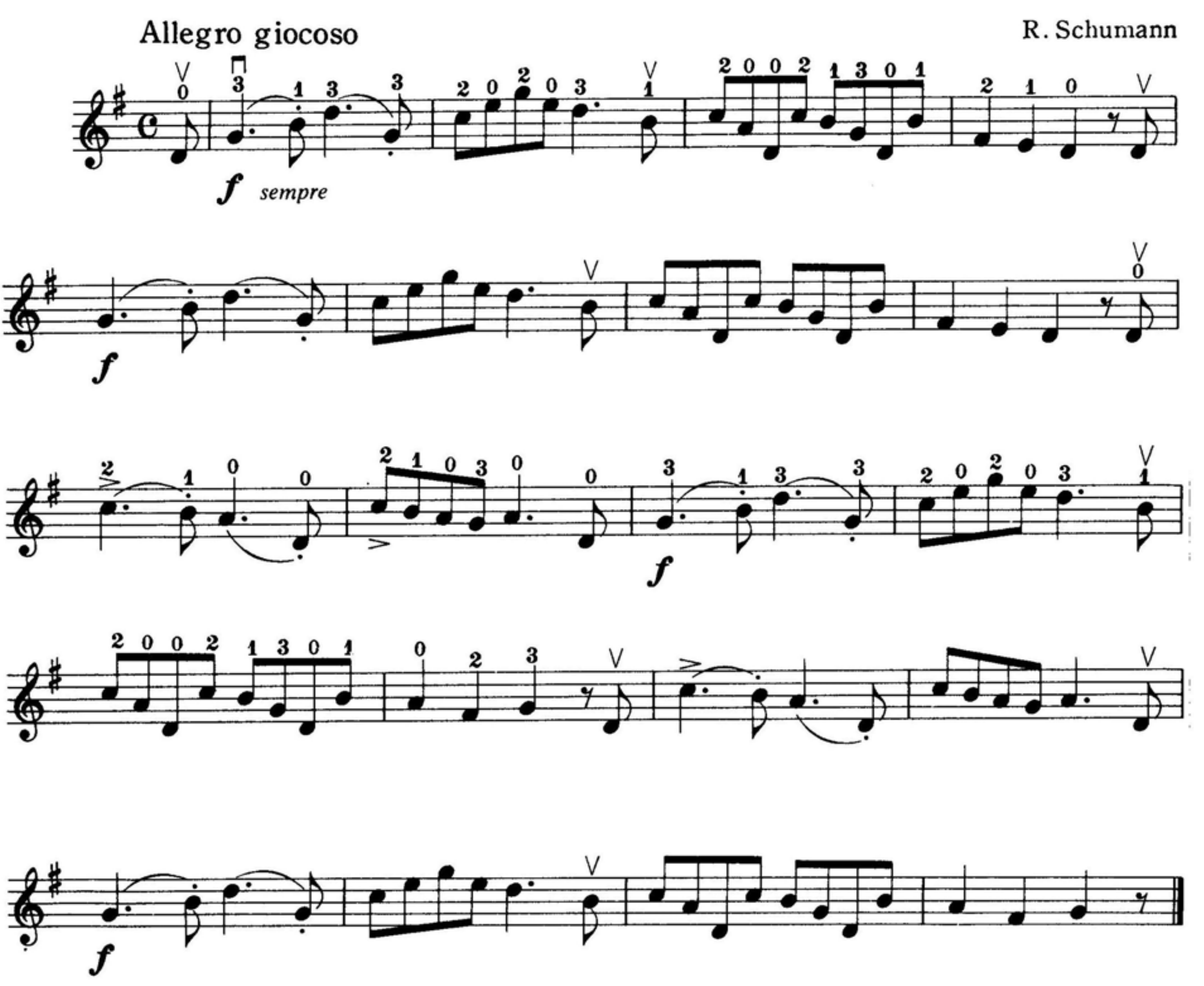


*Place the 4th finger accurately. The 2nd finger should touch the 1st finger.

Setze den vierten Finger genau. Der zweite Finger sollte den ersten Finger berühren.

Placer correctement le quatrième doigt. Le deuxième doigt devrait toucher le premier.
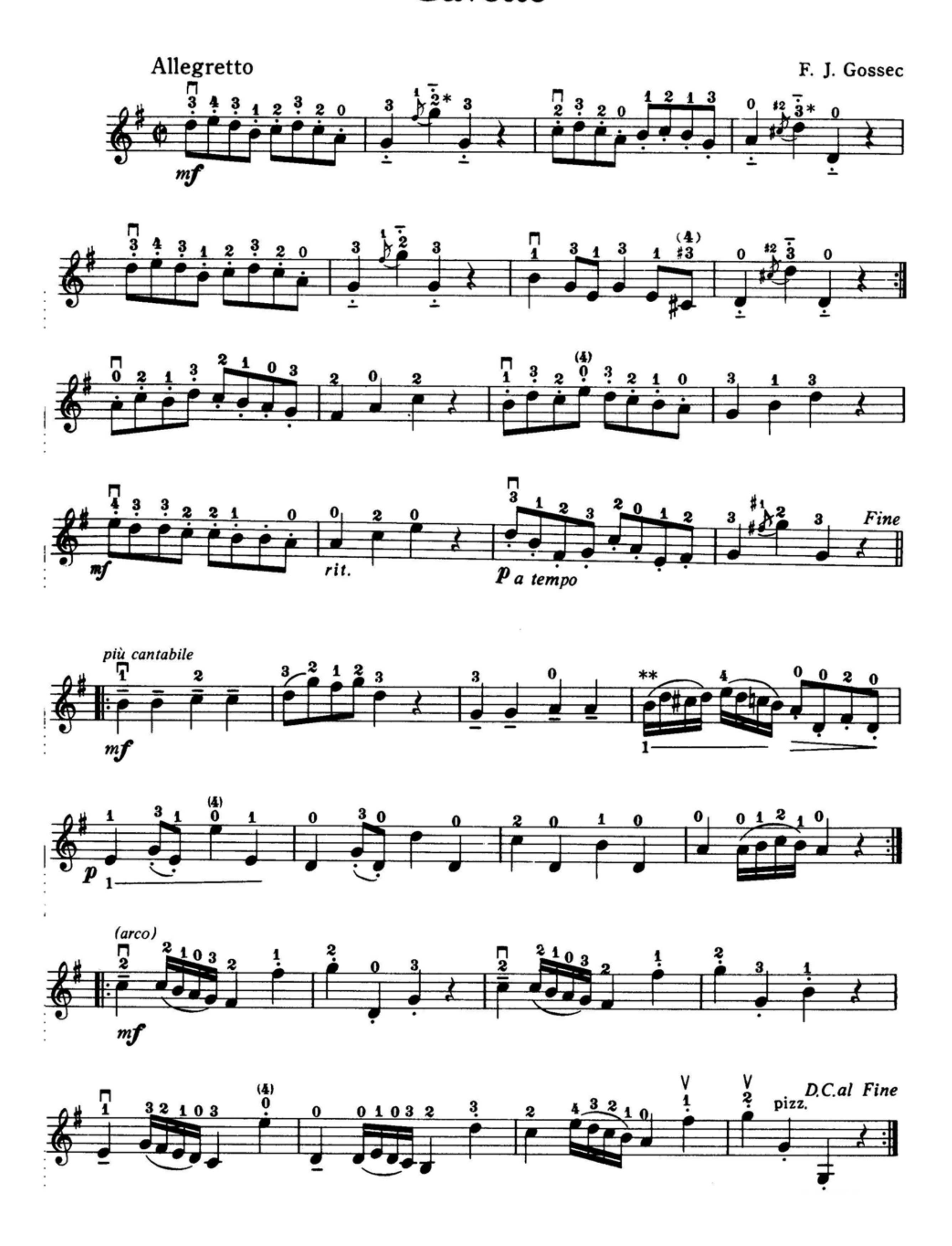
*Coloque el cuarto dedo en forma exacta. El segundo dedo debe tocar al primer dedo.

The Happy Farmer



Le Gai Laboureur ***Fröhlicher Landmann*** El Granjero Felíz

Gavotte


Allegretto
F. J. Gossec
mf
rit.
p a tempo
Fine
più cantabile
mf
p
(arco)
mf
D.C.al Fine
pizz.

Procedure for Practice.

Listen carefully to the intonation. Use a short stroke. Place the bow on the string, then play, keeping the bow on the string during the rest.

Verfahren zur Übung.

Lausche aufmerksam auf die Intonierung. Wende einen kurzen Strich an. Setze den Bogen auf die Saite, dann spiele; lasse den Bogen während der Pause auf der Saite.

Comment s'exercer.

Ecouter attentivement l'intonation. Donner un coup d'archet court. Placer l'archet sur la corde, puis jouer, en gardant l'archet sur la corde pendant le silence.

Procedimiento para práctica.

Escuche cuidadosamente la afinación. Use un golpe corto. Coloque el arco en la cuerda, entonces toque, manteniendo el arco sobre la cuerda durante el silencio.

